FALL 1997

College Broadcaster

The Magazine of the National Association of College Broadcasters

NACB's 10th Anniversary Conference, November 13-16, Providence R.I.

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College Broadcaster

the magazine of opinion and record for student electronic media

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THIS MAGAZINE IS PRINTED ON RECYCLED PAPER WITH SOY INKS

NACB's 10 Annual National Conference of Student Electronic Media

1997 celebrates NACB's 10th Anniversary and the 10th Annual National Conference. *Downloading the Decade* addresses the changes and challenges of the last ten years of NACB service and industry achievements. With the advent of new technologies, the quest for content and creativity presents an exciting opportunity for traditional and new media practices. Discover the challenges of the next decade and review the previous! Network with other students, faculty and professionals through informative seminars and workshops. Acquire the knowledge necessary to help your station achieve its best, and to prepare you for what lies ahead. We look forward to seeing you there.

SEMINARS

At Large & In Charge: *Station Management Issues*
- Business Law for Broadcasters
- Managing Student Radio
- Managing Student TV
- Power Communication
- Training Recruiting and Volunteer Motivation

ChannelChecking: *TV Programming*
- Comedy Development
- Programming Partners for Student TV
- Student News Showcase
- International Programming
- Program Syndication

ReelTime: *Student, Film, Video & Animation*
- Special EFX and Animation
- Media and Motion Design
- Video Graphics and Set Design
- Interactive Cinema, Exhibition & Distribution
- Documentary & Film Awards

Show Me the Money: *Sales, Underwriting & Promotions*
- Equipment Upgrades on a Budget
- Medium to Large Market Workshops
- Powerful Promotions
- PR for Small Stations & Markets
- The Interep Cooperative

Technology Frontiers: *New Media for the New Millennium*
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- Net Ethics
- Technology in Sportscasting
- Webcasting
- From cc to Broadcast

The 3rd Degree: *Advanced Education & Career Options*
- Careers in Media
- Options in Higher Ed
- Media Curriculum
- Producing a Better Aircheck
- Tenure & Promotion Issues

The Music Biz: *An Inside Look*
- Music Licensing: Radio
- Music Licensing: TV
- Music Trades
- Music Breakout: Jazz Programming
- Music Breakout: Urban Programming

Voices with Vision: *Radio Programming*
- Great Morning Shows
- Remote Broadcasts
- Programming Partners for Student Radio
- Radio Programming Software
- Improving Voice Performance

Plus...
The NACB Annual Business Meeting, Student Showcases and more!

Media Workshop
NACB's Media Workshop demonstrates the latest innovations in technology. Exhibitors offer useful tips on how to improve your production and utilize programming resources. These workshops feature interactive and educational seminars covering audio and video production, equipment maintenance, programming alternatives, and much more...

SCHEDULE

Thursday, November 13

12pm	Registration Opens
12pm-1pm	Exhibitor Social
1pm - 6pm	Media Workshop & Exhibits
2pm -6pm	Seminar Sessions
6:30pm - 8pm	Opening Welcome

Friday, November 14

9 am	Registration Opens
9am - 6:00 pm	Media Workshop & Exhibits, Seminar Sessions
3:00 - 4:15pm	NACB Business Meeting & Elections
4:30 - 6:00pm	Seminar Sessions

Saturday, November 15

9am	Registration Opens
10am - 12:00pm	Seminar Sessions
12:15-1:45	NACB Luncheon
2:00-6:00pm	Seminar Sessions
7:00 pm	Keynote Address 7th Annual National Student Radio & National Student TV Programming Awards Ceremonies

Sunday, November 16

9:30 - 12pm	Food For Thought Brunch
12- 2:00pm	Student Roundtables and Programming Showcases

All seminar and event schedules subject to change.

REGISTRATION

Registration rates are $90/person (member) and $100/person (non-member) until October 24, 1997. Rates after October 24 are $100/person (member) and $115/person (non-member). These rates cover seminars and events including the NACB Association Luncheon, and Food For Thought Brunch.

3 Ways To Register or obtain more information:
- **Call** NACB at 401.863.2225
- **Fax** NACB at 401.863.2221
- **email** NACB@BROWN.EDU

Include the following information: head delegate, additional registrants, school, station/dept., address and phone number.

Accommodations:
Biltmore Hotel at 401.421.0700
Westin Hotel at 401.598.8000
Holiday Inn at 401.831.3900
Be sure to specify that you are attending the NACB National. Hotel reservations must be made by October 24, 1997; late reservations will be accepted on a space-available basis.

downloading the decade

NOVEMBER 13-16, 1997

Rhode Island Convention Center

Providence, Rhode Island

LETTERS

The following is in responses to a posting to NACB's listserv:

How about updating the web site and making sure the links are valid!?
Will Robedee, SUNY-New Paltz

NACB will not be updating the Hofstra site (www.hofstra.edu/nacb). The site was scheduled to be updated this summer, however, we encountered a number of problems in accessing the site. We are now moving our site to a commercial provider in order to expand the site and update all of the information and links. This will also allow us to register the site under our own name. Late summer we began negotiations to move and re-design the site. At that same time, we also received notice that our office would be relocating in the Fall, since our current office building is being renovated. Such potential changes to our address and contact information have obviously interrupted the final design plans for our new site.

On October 17, 1997 NACB will have moved our offices, however, we will keep our Brown University mail box, phone number and fax number. NACB's mailing and contact information is:

NACB
Box 1824
(note: 71 George Street is no longer necessary)
Brown University
Providence, RI 02912-1824
phone: 401.863.2225
Fax: 401.863.2221
e-mail: nacb@brown.edu

This information will be added to the design of our new site which should tentatively be active after the National Conference. Currently, our efforts are most focused on the National Conference, the start of the new academic year and station changes, and, of course, moving our offices. While you wait for the final unveiling of our new site, we encourage you to keep updated via *College Broadcaster*, the Member NewsFax, the listserv, e-mail and, as always, calling us directly. Thanks for your patience.

from *the* DISC *of the* editor

This past summer has been hectic for NACB and some of our members. Summer typically is a time for NACB to prepare for the National Conference, outline media buys for the National Student Radio Cooperative, plan for membership drives, and gear up to meet the challenges of the start of the new academic year and new station members. This summer also gave NACB the opportunity to streamline our operations by prepping for moving our offices in October. As we look towards celebrating our 10th year, we've taken stock of the nine prior years of service that is now carefully boxed and crated. There's excitement as well as nostalgia in moving and moving forward. Packing up the first issues of *College Broadcaster*, the entire U Network® and Awards tape libraries, copies of conference guides throughout the years and countless other artifacts, gave us a sense of history and progression. Moving is a humbling experience that helps you examine your roots while also pioneering new territories. As we embark to new office space, I realized our roots were never really between the walls and ceilings of 71 George Street – they were always and will always be where our members are – at the media departments, radio stations, and TV stations in the colleges, universities, high schools, and even middle schools across the US and abroad. Just as our roots are with our station, departments and individual members, so too, is our future. The steps we take and the moves we make are inextricably linked.

To those of our members who have upgraded and/or moved their stations, have had staff turnovers, or have been battling budget cuts, we especially hope to help fortify your operations this academic year. Just like you, NACB has also withstood tumultuous changes recently which can only serve to pave a stronger future. To all of our members, we sincerely hope to see you at the National Conference, November 13–16, 1997 at the Rhode Island Convention Center. Come gather with us as we celebrate a decade of service and industry innovations. We thank you all for making the last ten years possible and particularly, for your patience and support as we've recently adapted to our own staff changes, web site complications and office relocation. Let's work together to make the next ten years a decade devoted to the advancement and recognition of student media endeavors in the media arena. We look forward to hearing about your ideas, achievements, and obstacles at the National Conference and during the course of the year.

Kelley Cunningham

STATION NEWS

WZBC's Sara Napoli Wins Fellowship

If you think that high school students are mere wannabe's in student broadcasting, think again. Sara Napoli, 1997 winner of the NACB/Radio Mercury Awards Student Creativity Fellowship, prepared her upcoming PSA campaign at the NACB national office this August. The topic of her award-winning public service announcement is the dangers of drunk driving. Aside from her original entry, Sara has also prepared two other announcements focusing on the same topic that will be aired on student stations across the country.

A junior at Shawnee High School in New Jersey, Sara is the youngest winner in the history of the Radio Mercury Fellowship. She became interested in PSA production while involved with Explorer Post 889, which is a Boy Scout-affiliated program for teens interested in radio broadcasting. Guided by Drew Jacobs, advisor at WBZC-FM at Burlington County College, members of Explorer Post 889 studied PSA production, researched their chosen topics, and produced their own PSA's. At Drew's urging, Sara entered her PSA entitled "Drinking and Driving" into the NACB Radio Mercury Awards. On June 11, 1997 she accepted the fellowship at the awards ceremony in New York City.

Currently Sara is attending school, thinking about her upcoming college search, and holding down a shift at WBZC-FM from 3-6 on Monday afternoons. She plans to continue her participation in student media, and even has preliminary plans for a radio show focusing on careers for college graduates.

Sara's PSA, which addresses the very real and personal tragedy of death caused by drunk driving, will be available to air on college stations all over the country in the near future. If your station is interested in airing this PSA, please contact Kelley Cunningham at 401.863.2225.

CSU Flood Brings Media Community Together

When we think of disasters occurring in student media, the first thing to come to mind is usually FCC violations, equipment breakdowns, and budget cuts. Outside of lightning strikes, natural disasters are not on our primary list of worries. However, Colorado State University stations KCSU and CTV have experienced first-hand Mother Nature's bad side. A flood that rushed through Fort Collins completely stopped all broadcasts from their stations, and much equipment and archival material was lost in the surge of water that in some places reached eight feet high.

Recent e-mail from the stations indicates things are on the mend. KCSU's Larry Steward e-mailed NACB with:

KCSU's studios and offices were destroyed by the flood on the evening of July 28. The flood,

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Comrex	23	800.237.1776
Hotronic	12	617.824.8610
Jamekee	13	800.231.4FUN
K&H/Porta-Brace	06	802.442.8171
LPB	IFC	610.644.1123
Matco	12	408.353.2670
The National Guard	27	please see add
Quixotic Music	24	888.33.SOUND
Radio Systems	BC	800.523.2133
Sony	14	800.635.SONY
Tara Cruise Lines	07	800.276.0818
VU Media	16	800.637.4336

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For advertising information, call Mike Russo at 401.863.2225, fax 2221 or e-mail nacb@brown.edu.

which killed five people at a mobile home park in the Fort Collins community, caused more than $135 million in damage to the Colorado State University campus, including an estimated $800,000 to the Student Media Department (which includes KCSU, the student newspaper, yearbook, and Campus Television). KCSU's transmitter and related equipment, which were at the foothills campus, were not damaged.

The flood, which was described by weather officials as an event that occurs only once in every 500 years, caught everyone off guard.

The DJ who was on duty that evening was able to get out of the station unharmed, but she did not have time to save any contents. Fortunately, more than two thirds of the station's music collection was not damaged, and some of the most important items in the remaining music collection were salvaged.

With the help of local radio stations, our professional adviser, Mario Caballero, our contract engineer, and a dedicated student staff, including student manager Laney Myhand, KCSU was back on the air August 19 at 10,000 watts.

Since then station operations have continued in the annex of an old high school three blocks from campus. KCSU will most likely be in these temporary quarters until next summer, when remodeled facilities on campus should be ready for occupancy.

It appears that the loss is covered by insurance, and most of the replacement equipment has already been or soon will be ordered. Despite the initial tragedy, KCSU will emerge as a better-equipped station since the old equipment will be replaced with all new digital equipment, including replacement of a new digital automation system purchased last fall from Audio Vault. In addition, the station will be able to completely refurbish and update its offices and facilities.

Greg Luft, CSU Campus TV's Faculty Advisor wrote:

Campus TV is back to life, currently producing one show per week and planning a gradual expansion to its pre-flood five shows per week mode, including a Monday sports program, Tuesday and Thursday news, Wednesday talk show and Friday music video program.

We're in a temporary space—an old shop building at Fort Collins High School, which is no longer used for high school classes, and is being purchased by the university. Our old space will not be ready until at least next school year.

KCNC-TV in Denver (CBS affiliate) is loaning Campus Television Six Cameras and Five Editing systems (MII format). This equipment is available because KCNC recently installed new DVC Pro equipment throughout the station.

Other stations also are contributing. KWGN-TV, the Tribune Broadcasting-owned independent station, is planning to donate a newsroom computer system. KRMA-TV, the Denver PBS station, is donating a truckload of odds and ends. KDVR-TV, the Denver Fox Affiliate, also donated some odds and ends.

That's the latest. If you want to call our student manager, Nicole Vinnola, for more details, she can be reached at (970) 491-0536.

NACB looks forward to working with these members to help them get up and running again.

CONFERENCES + EVENTS

October

23 Association of America's Public Television Stations (APTS)
PBS Board Meeting, Washington, DC, 202.887.1700

November

9-11 Community Broadcasters Association (CBA) 1997 CBA Convention, Las Vegas, 320.656.5942

10 Broadcasting & Cable (B&C) 1997 Hall of Fame Dinner, New York, 212.337.6940

12 International Radio & Television Society Foundation (IRTSF) Newsmaker Luncheon, New York, 212.867.6650

13-16 10th Anniversary NACB National Conference, Providence, RI, 401.863.2225

21-24 Society of Motion Picture & Television Engineers (SMPTE)
39th Technical Conference and Exhibit, New York, 914.761.1100

December

5-7 Association of Schools of Journalism and Mass Communication (ASJMC)
Winter Meeting, Location TBA, 803.777.2005

NACB NEWS

Nein Joins NACB Staff

NACB is pleased to welcome Laura Nein as our new Member Services Coordinator. Laura is a recent graduate of DePauw University in Greencastle, Indiana, where she was active in the campus radio station, WGRE 91.5 FM as Program Director and DJ. Through WGRE, Laura was able to attend the 1996 NACB National Conference. Now, she is assisting in the coordination of NACB's special 10th Anniversary National Conference in Providence November 13th-16th at the Rhode Island Convention Center.

Laura's position as Member Services Coordinator will allow her to interact regularly with the stations and members of NACB. Not only does she hope to increase the membership base, she is looking to provide new services to all NACB members. If your station has any questions or ideas about NACB member services, feel free to give Laura a call at 401.863.2225. Laura, and all the NACB staff look forward to seeing you the National Conference. Please be sure to say hello at the registration booth where all NACB staff will be on hand.

See You Soon!!

November 13-16th, 1997 marks NACB's 10th Anniversary National Conference of Student Electronic Media and we're looking forward to seeing all of our station, faculty, student and professional members gathered together to celebrate! Look for the official conference poster arriving soon at your station. Early registration rates for NACB members are $90 per person before October 24th ($100 p/p non-members). After October 24th, member rates are $100 per person ($115 p/p non-members). Room blocks are available at: the Holiday Inn (401.831.3900) rates range $83–$93; the Providence Biltmore (401.421.0700) rates range $99–$110; and the Westin Hotel (401.598.8000) rates range $103–$123. Please be sure to reserve your rooms in advance and make sure you mention the NACB National Conference to receive the discounted rates. Stations within driving distance should contact NACB about ride-share opportunities.

Regional Hosts Wanted

NACB is currently accepting host bids for regional conference sites. Traditionally, regional conferences are held in the Mid Atlantic, Mid South, Midwest and Western regions of the country at member stations/campuses. All station members of NACB are encouraged to call or e-mail Laura Nein at 402.863.2225, nacb@brown.edu, for more information or to receive a conference planner packet. Regional conferences are an exciting opportunity to meet other stations in your geographic area and also involve the support of professionals in your community.

Get Rated

Are you missing out on underwriting opportunities? You are if NACB does not have a current copy of your station's rates and/or rate card. NACB is in the process of coordinating media buys via the Interep Radio Store for the upcoming academic year. Please mail or fax (401.863.2221) your current information to Mike Russo. NACB and Interep formed the National Student Radio Cooperative to bring underwriting dollars to student stations. All buys are in compliance with FCC regulations.

Anybody Home?

The Fall season signals changes at member stations and campuses. New faces join stations and departments at the start of the new academic year. Station management turnovers, changes in faculty advisors and station upgrades and/or moves can make it difficult to keep in touch with all of our members. Please be sure to fill out the membership information update sent to your station this month so we can update your records and better serve your needs. If you need another update form. please phone or e-mail Laura Nein. Stations who complete and submit their updates by October 31, 1997 will be entered to win a free NACB membership.

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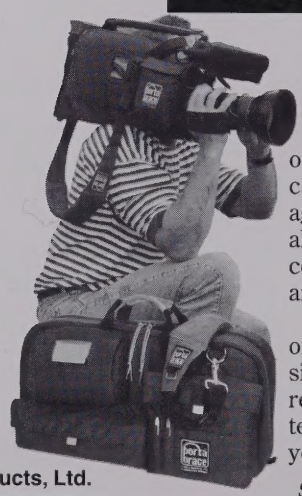

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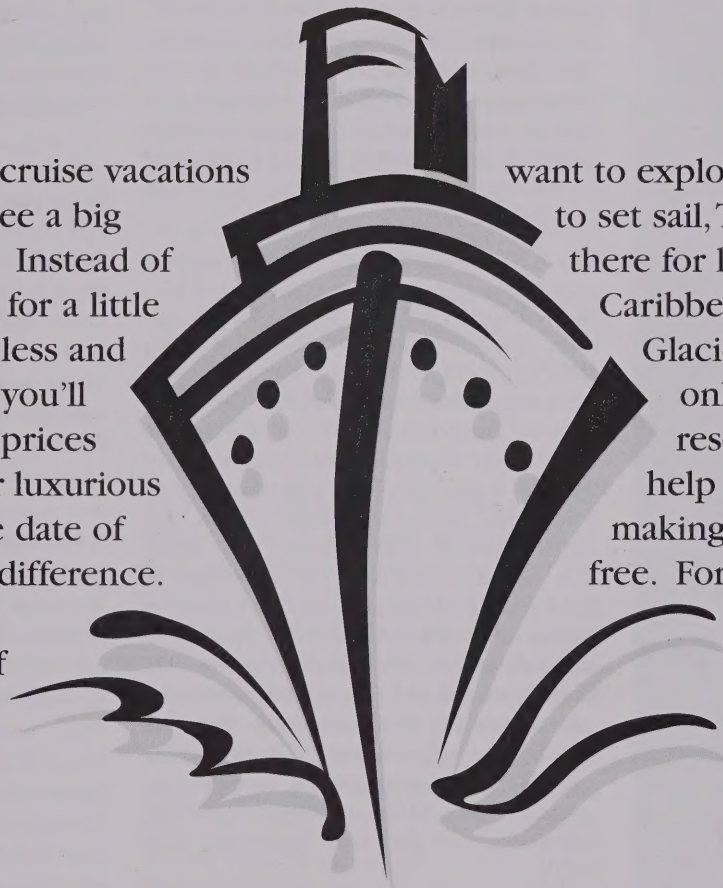

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INDUSTRY NEWS

Progressive on Film

Web-savvy film buffs have been checking out the latest news and reviews at Films.com since the site was launched in February of 1995. In an effort to take a more active role in creating content for the web, Progressive Networks, creators of RealAudio and RealMedia technology. have acquired Films.com. Insiders expect this move to be used to showcase Progressive's video streaming technology. Films.com generates 2 million page views each month for its review-oriented content. Progressive plans to enhance the site with video clips, more in-depth news and coverage of festivals and events. Financial details of the deal were not disclosed at press-time.

Minority Ownership Decline

A recent report from the National Telecommunications & Information Administration indicates a decline in minority ownership of radio stations. Current statistics show that 284 (2.8%) of America's 10,282 radio stations are owned by minorities. A similar survey done in 1995 showed 3.1% minority ownership. The NTIA study suggests that the decline in numbers is a result of the loosening of ownership restrictions in the Telecommunications Act. One example the study points to is the sale of U.S. Radio, an African-American-owned broadcast syndicate, to Clear Channel Communications.

DeskTop Radio

In a move to become the industry standard for webcasting, AudioNet has entered into a deal with SFX to webcast 10 of the syndicate's stations including those in sought-after markets like San Diego, Nashville, Houston, and Dallas. Nationwide, over 700 stations are currently webcasting and most insiders agree that this number will grow by leaps and bounds as the technology improves.

Sources: Inter@ctive Week, Multichannel News and Radio & Records

DON'T TOUCH THAT DIAL!

KMAC Television and Radio

A Unique Partnership in South Texas

KMAC-MITV 37, Focus on Students

KMAC Television and Radio has been part of McAllen Independent School District since the fall of 1977 providing real-life broadcasting experience for high school students. The KMAC studios serve three high schools with a state of the art facility including two studios, two A/B roll editing bays, as well as a radio booth. An Avid editing station will be incorporated into the facilities in the near future.

In the fall of 1995, the school district station, McAllen Instructional Television (MITV) moved next door to complete plans for a communications complex. The Community Information Office, under the direction of Norma Zamora-Guerra, established a 3 year plan that addressed equipment and personnel needs set by the McAllen School District Board of Trustees. The board authorized the purchase of $146,000 of equipment and the creation of a communications complex that placed district and student productions side by side. KMAC 2nd and 3rd year students are invited to join TV 37's internship program which is the only program of its kind in the state. With this arrangement, students can gain not only KMAC student production experience, but also work experience with MITV.

The TV 37 (MITV/KMAC) program schedule was revamped from a one page flyer (which was only seen by school district librarians) to a regular Sunday section in the local newspapers cable television guide, distributed to the entire Rio Grande Valley.

To address the needs of people in McAllen that do not have access to Cable Channel 37, KMAC and MITV jointly produce a monthly news magazine, "Honor Roll ", which airs over the Rio Grande Valley PBS affiliate, KMBH, TV 60. Students work with MITV professionals producing interviews and packages for this highly acclaimed production. In addition to assisting MITV, KMAC produces weekly newscasts for the three McAllen high schools, including interviews, an educational game show, videotape Board of Trustee meetings, student play-by play at sporting events, as well as film-style productions.

Instructors, sponsors and MITV professionals teach television basics such as interview techniques, editing, lighting, audio and video photography. The student-lead station, consisting of a station manager, program director, chief photographer, sports director and advertising director, plan their own productions for TV 37.

In the past year, KMAC was honored on several occasions, taking prizes in the University of Texas, Pan Am video festival, First Place in the Valley Chevy/Geo Dealers Safe Prom Night Commercial contest, Flagship honors with Channel One Whittle Communications (a student network affiliate), and finished as a top 5 finalist in NACB's 1996 Student TV Awards.

A scholarship has been established in memory of Dawn Dale, a former KMAC student, for those KMAC staff members wishing to pursue a degree in communications. Funds are raised by TV 37 through the sale of graduation videos, events, and donations.

Since its humble beginnings in 1977, KMAC has grown to become a leader in high school broadcasting. By providing an exciting and challenging environment, KMAC prepares students to succeed in the field of communication.

KMAC is sponsored by Fred Mann assisted by Dina Rincones. Student station managers are Brad Reynolds and Jan Fletche. Ms. Norma Zamora-Guerra is General Manager for TV 37.

SOUND OFF!

What new programming ideas will your station investigate in the new school year?

This term marked the premiere of *Darkness Visible Radio Theatre*, a collaboration between WPRK 91.5FM and Bill Boles, a professor in the English Department. The show features original radio scripts written for Bill's class, and the class members form the core of actors for the series which is broadcast absolutely live (So there, ER!) Tuesday evenings 9-10. The response from the greater Orlando media (stodgy and conservative to artsy) has been superb! We've had a few "guest" actors (acting professors and other students) but the whole thing is put together by our "civilians." We're looking forward to what's next.

Susan Cohn-Lackman
WPRK-FM, Rollins College

KTCC, Colby Community College's 3,500 watt FM, is in a unique programming situation. We are the only local-live radio station within a 100 mile radius of our campus. Our programming philosophy has been to serve those community needs that have not been fulfilled by the commercial satellite-programmed stations in our area. To this end, KTCC announcers incorporate listener phone calls as much as possible into their programming. We also try to schedule as many remote broadcasts from community events as time will allow. KTCC also broadcasts live play-by-play high school and college sporting events. This type of programming along with local news and weather information has strengthened our position as a valuable part of this community.

Joe Vyzourek
Program Director, KTCC FM Radio

This Fall at WIMC-TV, New Bedford High School, we've been working on two new television programs to be aired on local cable access. One show is a news/magazine similar what you'd find on network TV. The students have constructed a set that resembles a school hallway complete with lockers and banners. The students work on stories related to sporting events, class scheduling, and trends. The program, not yet titled, will be 30 minutes in length.

The other new offering we're working on is in a talk show with a student host and sidekick. "NB Live," will involve interviews with teachers and staff in a lighthearted manner. The set for this program resembles "Late Show with David Letterman," boasting a large window, sofa, and desk.

Our production schedule for both programs is slated to begin in mid-October and end in mid May. We hope to produce at least one show of each program per month.

Bob Perrotti
Advisor, WIMC-TV

WCVM has set some high goals for program development in the new academic year. Four new shows are planned to serve our listeners better. We'll be spotlighting the best of up-and-coming talent on our local music show and going live with coverage of campus sporting events and breaking news. Opinions and issues from the community will be heard on a new public affairs program and, in the spirit of NPR's *Car Talk*, the Car Care Clinic will offer tips to keep motors running.

Chevon DuDois
Program Director, WCVM

The one significant change in our programming this year is the addition of an underground dance format. It was a difficult debate over whether to include this genre, since commercialization trends seem to have already caught up with this art-form. Nonetheless, we're pretty confident that the new DJs hosting the show abide by the spirit of our programming philosophy, which is to play underrepresented music that isn't available anywhere else on the dial. The new format also continues our commitment to be community oriented, not just to the university, but to the greater South Side in general. Underground House music started on the South Side about 15 years ago, and this area continues to be a major creative spring, not just House but the various permutations of dance music.

Ed Reno
Program Director, WHPK

SOUNDOFF IN OUR NEXT ISSUE...

Is your station affiliated with your state broadcast association?

Do you read their publications and attend their events? Broadcast associations in your region are a great resource for improving your station and educating your staff. If your station isn't currently working with trade associations in your area, please tell us why. Your ideas will appear in the next issue of *College Broadcaster*

To respond, write: SoundOff c/o NACB Brown University Box 1824, Providence, RI 02912-1824 or send email to: nacb@brown.edu

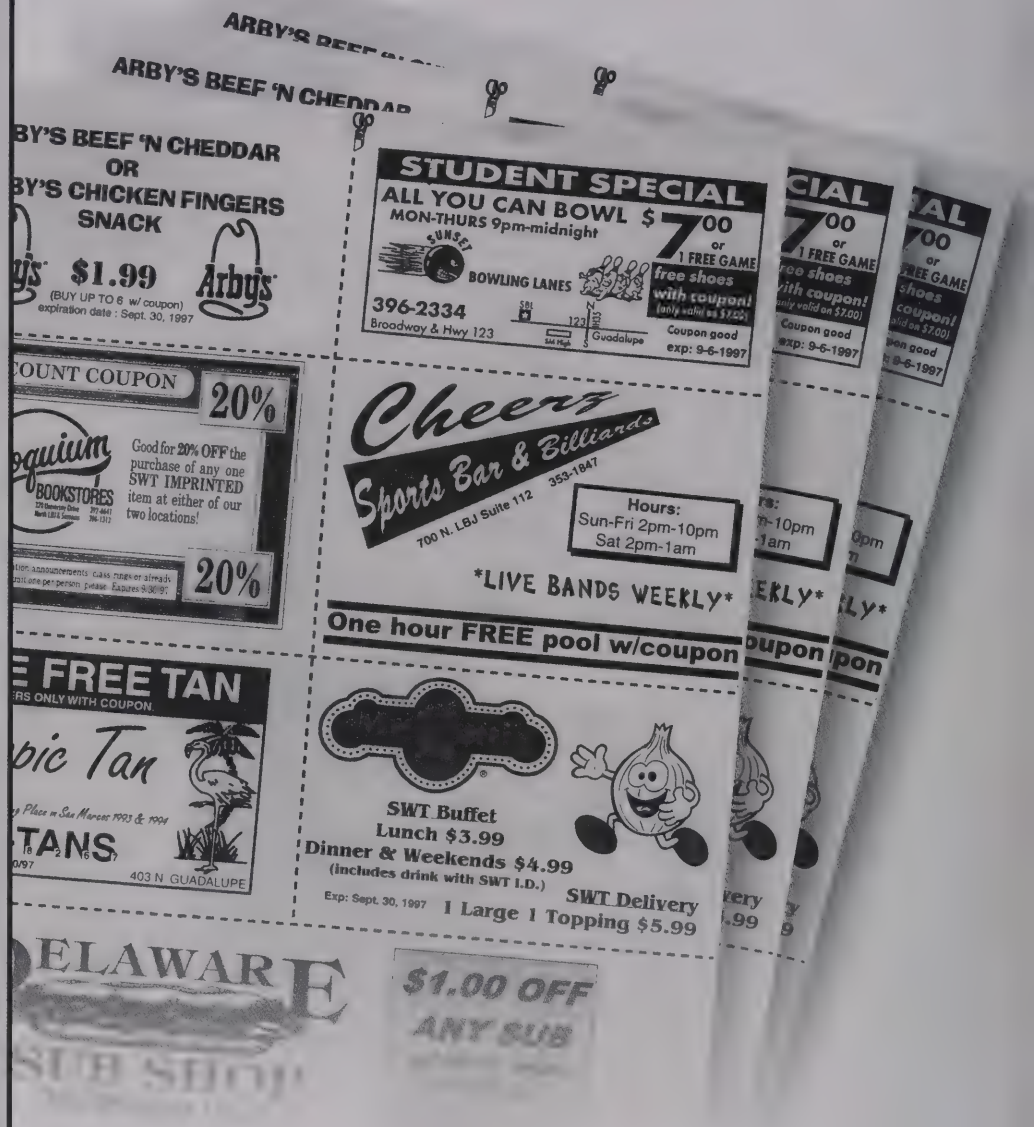
Promotions in

This summer marks my second year as promotions director of NACB member station KTSW 89.9 FM at Southwest Texas State U. My job allows me to think creatively while improving the station's visibility and reputation on campus. Like many other directors at student stations, my most important responsibility is to "create a need" for the station as part of campus culture. If people like what we do at KTSW, they're more likely to tune in. If they already like us, they're more likely to help us out financially at budget time. One way to get people to like you is to give them stuff for free – that's where I come in.

Needless to say, I eat, sleep and drink promotions 24-7. I put this piece together to offer up some innovative solutions to raise your station's profile on campus and in the community, while earning money to keep things afloat. Think about it — the next generation of loyal listeners are emptying their suitcases and tacking up posters in their dorms. A successful promotion can be the only hook you need to get them to tune in.

One recent promotions project at KTSW was to put together and distribute a coupon sheet to incoming freshman during July orientation. This was our first attempt at this type of promotion, but we tried it because was much more cost-effective when compared to creating a program guide for students who'd only be on campus for three days. We wanted to display our station in an eye-catching, unique way, while offering local businesses the chance to reach 2500 freshman. College students (like everyone else) are always eager to eat and have fun on the cheap. Introducing them to the San Marcos community and helping them save a few bucks meant winners all around.

Although, this was a promotion for our station, it would not of been a success without the tremendous help of our underwriting director. In general underwriting and promotions departments should work together and undertake projects that have a mutually beneficial impact on listeners and station income. For this project, the first order of business was to approach current underwriting clients in and around San Marcos. We made a list of businesses that would be a good fit for this type of promotion. We had eight spaces available, but wanted to avoid having competing businesses on the same sheet for the obvious reasons. This is something you can work around with on-air sponsors, but a print promotion has its limitations.



Our sales team hit the streets for three weeks of intensive selling. The finished sheet represented a diversity of area businesses, from books to tanning to sandwiches to bowling. We sold spaces for $100.00 and offered clients a distribution of 5000 (to new students during summer orientation and returning students at KTSW's first two remotes at the beginning of Fall semester).

By approaching new clients in the community for this promotion, we generated interest about KTSW's on-air underwriting options. The coupon sheet was a great way to build a rapport with new clients. It was

Motion

Stefani Patch, KTSW Promotions Director San Marcos Texas

inexpensive compared to a large spot commitment and opened the door for our sales team to get them further involved with KTSW in the new school year. For current clients who regularly underwrite our programs, it was a cost-effective second marketing stream to reach the newest members of the campus community.

On-air underwriting is the most high-profile way for a small business to get involved with us, but for some, it isn't an option. If a potential client turns down a spot package, you can always "invite" them to be involved in a station promotion by donating give-away items. They receive on-air mentions of their gift and involvement in the live events we hold on campus — the station gets cool prizes to give to our listeners.

Giving away free stuff is one of the coolest things about my job at KTSW. I got a chance to do that at our first summertime remote on June 21. I wrote to many of our local contacts encouraging their involvement with the event. The results were better than we hoped — it seemed that everyone in the community that I spoke with was eager to help KTSW. Listeners who stopped by our live broadcast had plenty to choose from — a 12 foot party sub from Subway, four tubs of vanilla ice cream and root beer for floats, and 1500 samples of sun tan lotion. We cracked open the music vault and gave away CD's, posters, tapes and t-shirts. It was a great way to kick off the summer!

I think the most challenging part of getting items donated is establishing the initial relationship with a business to let them know what our station has to offer the campus and community. This is why each promotion we create at KTSW targets a different constituency within our listenership or has a different theme. Often businesses we've built a relationship with call me for information on our events and even ask what we need!

Most importantly, being a promotion director requires spontaneity and enthusiasm. It's a fast-paced environment where you have to do most of your thinking on your feet, but the rewards speak for themselves. I enjoy the opportunity to develop our station's image on campus and in the community. It's a serious job that can be seriously fun.

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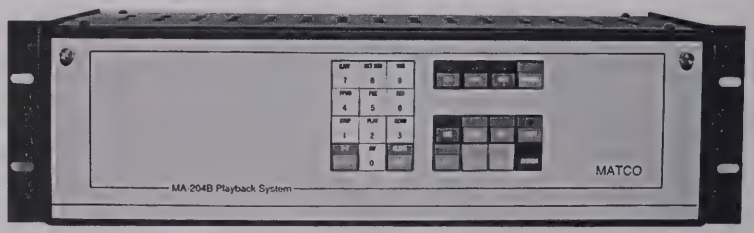

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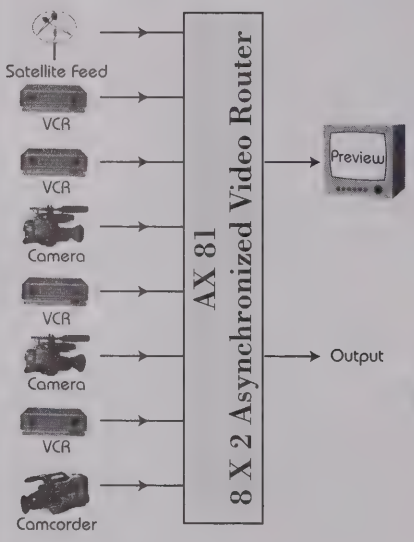

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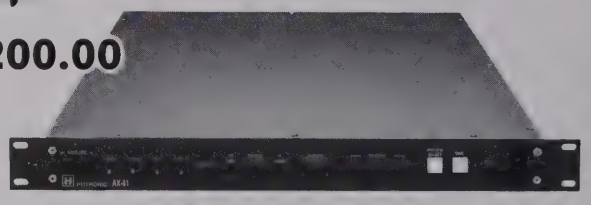

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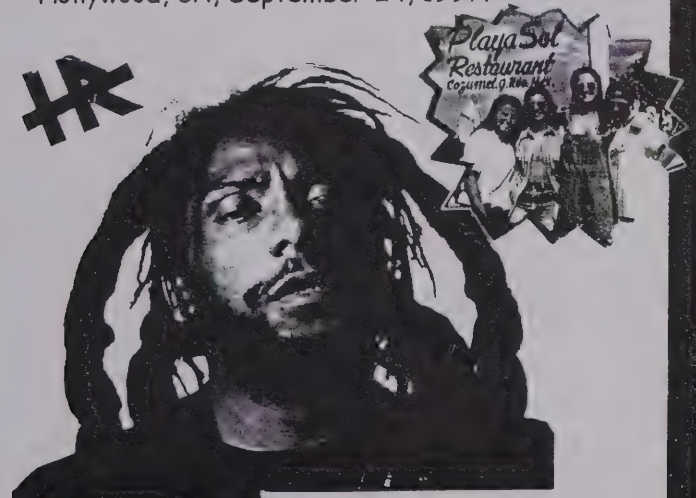

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PLC PROFILE:

Overview: The PEACE & LUV CONCERT (PLC) festival is a series of eclectic musical events geared towards the Spring Break market. The featured sounds are ROCK, REGGAE, SKA, HIPHOP and other alternative genres of music. This variety of music will bring together a cross-section of students in an incredible entertaining atmosphere that will guarantee a great time on vacation.

History: The PEACE & LUV CONCERT is basically a fresh event concept. The inaugural PEACE & LUV CONCERT was featured in Nassau, Bahamas, March, 1996.

Purpose: The PEACE & LUV CONCERT was created to fill the previous void in the Spring Break music market. While thousand of students vacation for Spring Break, the festival is the first to attract this market via music. The main agenda is to feature a series of these high profile musical concerts to entertain college students.

PLC Destinations: Spring Break '98 PEACE & LUV CONCERT destinations are CANCUN, NASSAU, BAHAMAS and DAYTONA BEACH, Fl.

PLC Travel: For travel to Spring Break '98, PEACE & LUV CONCERT destinations, please contact EPICUREAN TOURS at 516-969- 9700 or 1-800-231-4-FUN.

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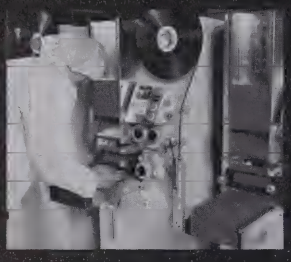

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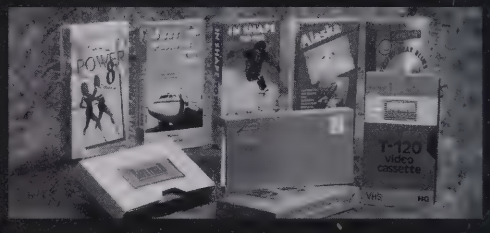

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MEMBERS OF NACB RECEIVE SPECIAL PRICING

We understand that many FCC proposals are currently pending that could impact all broadcast stations, including noncommercial stations. Please summarize those proposals.

The two most significant proposals that might impact noncommercial broadcast stations relate to the deregulation of the Main Studio and Public File rules. Currently all broadcasters must locate their Main Studios anywhere within the station's city-grade service contour. The FCC has proposed that a station's Main Studio be located anywhere within a set mileage distance from either the community of license or the transmitting point. With respect to the Public File, the FCC has proposed eliminating certain document requirements that are outdated or of questionable importance, such as the 1974 FCC Procedures Manual and all applications or documents that do not relate to the current owner/operator of the station. The FCC is also entertaining the possibility that broadcast stations be permitted to maintain their Public File electronically, with the possible requirement that each station's Public File be accessible on the Internet. These matters are currently subject to public comment and are not likely to be decided upon until late 1997 or early 1998.

We operate a low budget college radio station. We have been approached by a local community group that wants to lease time on our station several times a week in exchange for modest hourly compensation to us. Is such an arrangement permissible?

Noncommercial broadcast stations cannot lease time on their stations for-profit as commercial broadcast stations do, but there are ways to make such an arrangement work. You may provide a certain block of time to the community group in exchange for (1) a reimbursement of your station's expenses associated with the block of time, and/or (2) the receipt of a general contribution to the station's operating fund. Since you are not supposed to profit from this arrangement, you should calculate what it costs the station to operate each hour. You should include utility costs, insurance, salaries, etc. The reimbursement of expenses or general contribution should not exceed your station's real time costs. Also, if you do permit others to use your broadcast time, you must maintain ultimate control of the station at all times, including the right to reject programming. Since these matters may become complicated, you should consult with your FCC counsel before finalizing any such arrangement.

For many years our school's TV crew has videotaped commencement ceremonies and other local events. We would then produce a video of the event and sell it to interested persons for a small fee. The school's administration now tells us that we are violating copyright laws (because certain events contain performed music) and that we need release forms from all event participants. Is this correct?

With respect to the copyright issue, there is probably a problem. Since you are selling the video for a profit, which the Copyright Act calls a "commercial advantage," you are not entitled to "fair use" of such copyrighted works. You may, however, be able to obtain a limited, low cost music license from ASCAP or BMI for these matters. With respect to the release forms, the events you describe do not warrant them. However, if you were videotaping a unique performance or act that the performer has a legitimate proprietary interest in, then you should definitely obtain a release from the performer since his act, likeness and character is the basis of his livelihood.

Our college TV station has regularly supplied the local cable company with variety shows, coverage of charitable telethons, and other political or news shows. The cable company now wants to originate a regular show from our TV studios, but the school is concerned that such an arrangement could force our studio to become a community access facility, and any member of the public could walk in and demand use of the facilities. Is this true?

No. The school is confusing the use of your facilities with the possible requirement that a cable company provide community access channels. Often the local cable franchising authority will require a cable television provider to set aside a certain number of channels for public, educational and government access. Programming on such channels may originate anywhere, such as your school's TV studios. However, the use of your studios to produce such shows does not transfer ownership or use of the studios into the public domain. Although the cable company might have to provide access time to other parties, they cannot require you to open the doors of your studios for use by others.

Our college station is licensed to a New Jersey community located near Philadelphia. Since we can be heard in Philadelphia, can we use Philadelphia in our station's ID?

Yes. According to Section 73.1201 of the FCC's Rules, every broadcast station may "identify" with more than one community so long as your actual community of license is mentioned first in the text of the ID.

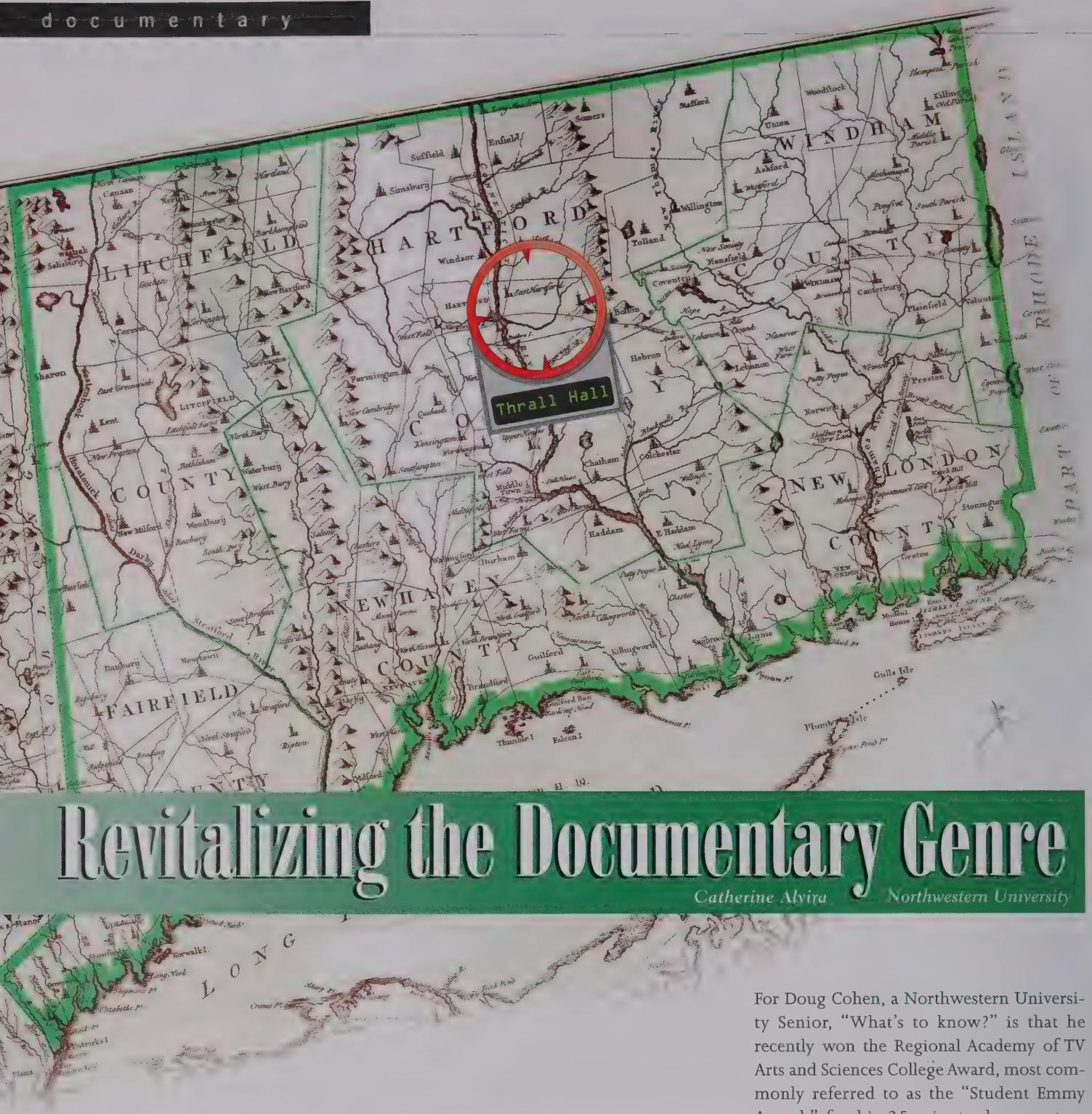
Cary Tepper is a partner with the firm of Booth, Freret, Imlay & Tepper in Washington, DC

As NACB's legal counsel, Mr. Tepper will respond in this column to selected questions submitted to him in writing to: NACB Legal Column, 71 George St., Providence, RI 02912-1824. Even questions we cannot print in the column will be answered. If you think that you may need to contract the services of a communications attorney, Mr. Tepper can be reached at 202.296.9100.

Cary Tepper will be speaking on the following seminar panels at NACB's 10th Anniversary National Conference:

- *Radio Station Start-Ups*
- *Business Law for Broadcasters*
- *Ask a Lawyer/Ask an Engineer*
- *License Renewals*
- *Fundraising & Development*
- *Underwriting 101*

NACB members who manage or advise student stations are encouraged to attend all these seminars.



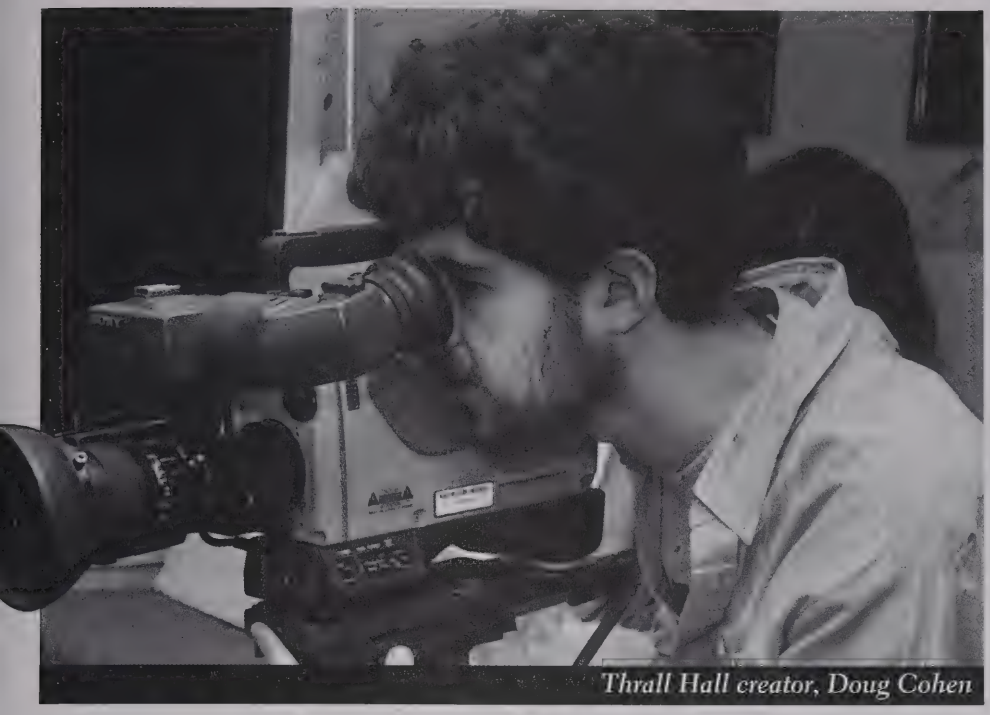
Revitalizing the Documentary Genre

Catherine Alvira Northwestern University

He's reserved but watchful. But most importantly, he enjoys a good laugh and surrounds himself with people who appreciate his dry wit and wise cracks. His humor comes from observing people who try to prove themselves to each other. Cohen doesn't worry about proving himself, or if he does, he's careful not to flaunt it. He knows who he is and what he likes, and he doesn't waste his time making sure you know it as well. If you asked him why, he'd shrug and retort, "What's to know?"

For Doug Cohen, a Northwestern University Senior, "What's to know?" is that he recently won the Regional Academy of TV Arts and Sciences College Award, most commonly referred to as the "Student Emmy Award," for his 25 minute documentary video *Thrall Hall*. The award includes national recognition, a $400 cash prize, a trip to the Los Angeles awards ceremony hosted by Bob Saget (and attended by dozens of the industry's behind-the-scenes gurus), and, well... confirmation that Doug Cohen did indeed do something right.

So what is *Thrall Hall*? And how did this portrait documentary capture the attention of Hollywood, America's Mecca of commercialism and fantasy? In his own synopsis, Cohen describes his video:



Thrall Hall creator, Doug Cohen

"Thirty years ago, a Connecticut tobacco farmer, Ed Thrall, decided to build a majestic dancehall on his property. With his bare hands and a great deal of Yankee ingenuity, he erected an awe-inspiring structure on his land. Unfortunately, Ed's old fashion, rural sense of property rights clashed with the bureaucratic notions of the small town authorities."

Thrall Hall chronicles Ed's decades-long battle against the town government to win back what he sees as his Constitutional rights to life, liberty, and most importantly his property.

In addition to winning the most coveted of all college film and video awards, *Thrall Hall* was aired on both Chicago and Connecticut's PBS affiliates, from which Cohen earned $700 and $300 respectively. Most recently, *Thrall Hall* captured the "Audience's Choice Award" for Best Documentary Featurette at the New Haven Film Festival: not bad for a documentary that cost Doug Cohen only $600 of his own finances.

So how do you go about finding such a rare subject to chronicle? Well, for starters, you don't look for it. Cohen explains that he and his childhood friend and co-producer, Richard Hilliard, used to pass time driving along the rural roads just outside their hometown of South Windsor, Connecticut. On one of these rides, they "discovered" Ed Thrall's monstrous edifice. Cohen says he started asking his family about the structure. With various snippets of information, Cohen pieced together details about the dancehall's turbulent history.

However, sheer luck allowed for Hilliard to meet Ed's nephew at a summer camp where both guys were working as counselors. And it was this meeting that pushed forward the serious possibility of documenting the People versus Ed Thrall controversy.

The nephew introduced Cohen and Hilliard to Ed, who eagerly hosted them through his dancehall. "It was amazing," says Cohen, "He could tell me what building was demolished for each stone, and he just kept talking about all his legal troubles and how (the town authorities) wouldn't let him use his own property." It was after this day that Cohen realized he would set out to let Ed tell his story.

Cohen admits that he approached *Thrall Hall* from a writer's point of view. "When you run into a story like this, an interesting story, how can you not do anything?" asks Cohen. As a result, Cohen's screen writing background is apparent in *Thrall Hall's* development and structure. Cohen documents Ed and his personal battle with the town fathers who refuse Ed permission to open his dancehall to the public. Ed Thrall radiates as an underdog protagonist, sympathetic and compelling. With well-crafted exposition and back-story, Cohen weaves truthful characterization and conflict like a narrative script. The audience hangs their interest onto Ed's plight, and in some ways, shares in his fight.

I proposed to Cohen that his incorporation of a central protagonist helps his piece connect with generally documentary-resistant audiences. But Cohen quickly refutes this narrative element and Ed's sympathetic appearance: "Some people who watch it would disagree with you." He goes on to explain that "whether you agree with Ed or not... this man still built this amazing structure. I'd like to see you build something like that."

Furthermore, Cohen insists that he tried to remain objective in his portrayal of the controversy. "It was interesting enough already so we didn't have to do a lot of editing tricks or juxtapositions." Moreover Cohen reiterates that he set out to let Ed tell his story, instead of letting people just "dismiss him as a crazy, old, country kook."

I confronted Cohen on his tongue in cheek humor and special favor towards Michael Moore's sensibilities most apparent in his documentary, *Roger and Me*. Cohen worked as a production assistant on Moore's show *The Nation* and acknowledges Moore's influence. He admits that his first inclination was to mirror Moore's satirical style, but instead Cohen decided, "in good faith I couldn't do that to my subject.... in *Thrall Hall*, it's not that Ed is right or Ed is wrong which is what Michael Moore did in *Roger and Me*. I wasn't comfortable taking sides. Whether you agree [with Ed] or not, it's still a pretty sad story."

And so, Ed Thrall comes across as a Quixotic figure, rooted in absurdity and tragedy that is both entertaining and thought-provoking. "He's got a story just like anyone else, it just happens to be a fascinating story," affirms Cohen. And as a result, it is Cohen's discerning sense of story that satisfies and revitalizes the documentary genre.

Audience Research and National Programming:

an NACB Study

by Sam Sauls University of North Texas

Working with NACB member, Sam Sauls, U. of North Texas, NACB surveyed our radio station members to investigate the supply and demand of national programming for student radio. It is our hope that these efforts and results can be used to build more attractive, feasible opportunities for outside programming and sponsorships. We continue to investigate these possibilities while updating the response needs of member stations. A number of radio programming providers have already committed to making a presence at the National Conference in November. We hope you take advantage of the opportunity to meet them and many others devoted to assisting in your operations. For additional information on this survey or the National Conference, e-mail nacb@brown.edu.

With the idea that college radio stations exhibit a wide range of characteristics, capabilities, programming ideals, and levels of technical sophistication, NACB undertook a study to further profile these stations. NACB specifically attempted to solicit input concerning student reach of college stations, the degree to which audience research is desired or has been carried out, and the level of attraction college stations have towards national programming. The study also raised the question as to the viability of satellite delivered services specific to college radio.

The study provided data relating to station and operation characteristics, available audience research, underwriting and commercial policies, national programming interests, and satellite equipment issues. Thus, this discussion presents main points to summarize findings highlighting general features brought forth in the study.

Station & Operation Characteristics

Of interest to program suppliers and network distribution potential, college radio station characteristics were brought forth in the study. Most of the stations in the sample (over 70 percent) were FCC licensed, and over half of the broadcast stations operated in the 100 to 3,000 watt range. Six percent of the stations were carrier current. Closed-circuit, radiating cable, NPR, and cable television stations each made up less than four percent of the sample. However, stations using several combinations of broadcast methods were also represented. The majority of the respondents from cable television stations reported that they are received by less than 10,000 households. Most of the stations operated at least 12 hours per day and over half operated 365 days a year. There is some variation between stations, however. Approximately one-quarter (25.9 percent) of the stations operate during the fall and spring semesters only, and another quarter (23.4 percent) operate during one semester or the summer only.

Audience Research and Listenership

In order to help determine student listening habits of college radio, station audience research was analyzed in the study. Sixty-six percent of the respondents reported that they have done some type of audience research. When those who had done research were asked the type of research conducted, 34.7 percent replied that they had utilized the Arbitron ratings (or some other industry standard) for audience information. Sixty-four percent had done a station survey themselves, and 26.7 percent had a non-station survey conducted for them. Of note, several stations performed more that one type of survey. Additionally, there is an interest in conducting more research in the future (see Table 1).

Table 1

Interest in Carrying Out an Audience Survey	
An Audience Survey is a Top Priority	20.8%
Considering an Audience Survey	47.0
May Conduct a Survey in the Future	26.7
An Audience Survey is Not a Priority	5.4

Based upon their best audience research available, 21.6 percent of the respondents estimated that they have a potential audience of 300,000 to 1 million, and 13.2 percent estimated a potential audience of over 1 million.

Thirty-seven percent of the respondents reported an institutional enrollment of 2,500 students or less, and 31.8 percent reported enrollment of more than 10,000 students. The smaller schools had a larger percentage of students in residence. Average estimates showed that the number of students listening to the stations at least once a week ranged from 36.7 to 49.2 percent. Overall, most respondents reported that their station is available to over 85 percent of their students (see Table 2).

Underwriting and Commercial Policies

The study provided information which could be of importance to current and potential sponsors (both underwriting and commercials) of college radio programming. Generally, stations have far fewer restrictions on running underwriting announcements than commercial spots. Specifically, 61 percent of the respondents reported that their station has no restrictions in its use of underwriting (see Table 3), compared to 68 percent who are restricted by their licenses from running commercial spots.

National Programming Interests

The obvious reason for stations expressing an interest in national programming via a satellite network is to fill up those early morning shows and late, late night shifts (including overnights) that are hard to staff. Additionally, such programming of a "professional caliber" will serve to augment already locally produced material at the college station. Respondents were asked to indicate their degree of interest in student-produced/oriented music, talk and special event programming if such professional quality programming were made available to them through a satellite network. Over 21 percent of the respondents were extremely interested and over 49 percent reported that they have some interest.

Respondents were also asked directly why they had extreme, some, or little or no interest in national programming. While overall responses varied greatly, over half of the respondents who reported "extreme" interest and nearly two-thirds of the respondents giving reasons why they had "some interest" cited that diversity in programming was the reason why they were interested in national programming. Lack of need was cited most often by respondents

Table 2

Student Listening Rates

Number of Students	% of Students Receiving Station	% Listening at Least Once a Week
2,500 or less (n=57/49)	95.4%	49.2%
2,501 to 5,000 (n=26/20)	89.2	36.7
5,001 to 10,000 (n=23/13)	88.8	41.2
10,001 to 20,000 (n=30/19)	86.1	37.6
Over 20,000 (n=20/14)	88.0	39.6

NOTE. Percentages in each cell of Column 2 were calculated by averaging the number of students receiving the station divided by the total enrollment of each school. Percentages in each cell of Column 3 were calculated by averaging the number of students tuning in at least once a week divided by the total enrollment.

Table 3

Range of Underwriting Policies

Underwriting Policy	% Responding
Restricted by institutional policy from running any underwriting	3.9%
Limited by institutional policy to running some underwriting	9.2
Restricted by internal/organizational policy from running any underwriting	0.9
Limited by internal/organizational policy to running some underwriting	9.6
No restriction in our use of underwriting	60.5

NOTE. Since some respondents did not answer any of the underwriting questions, responses do not add to 100 percent.

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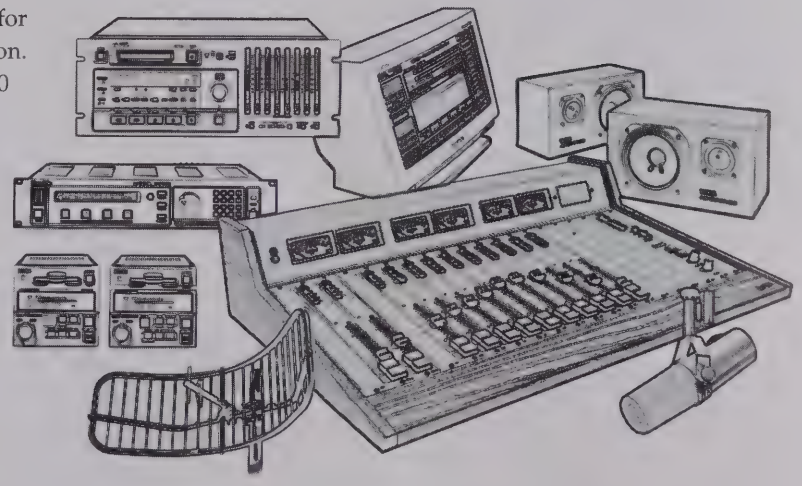

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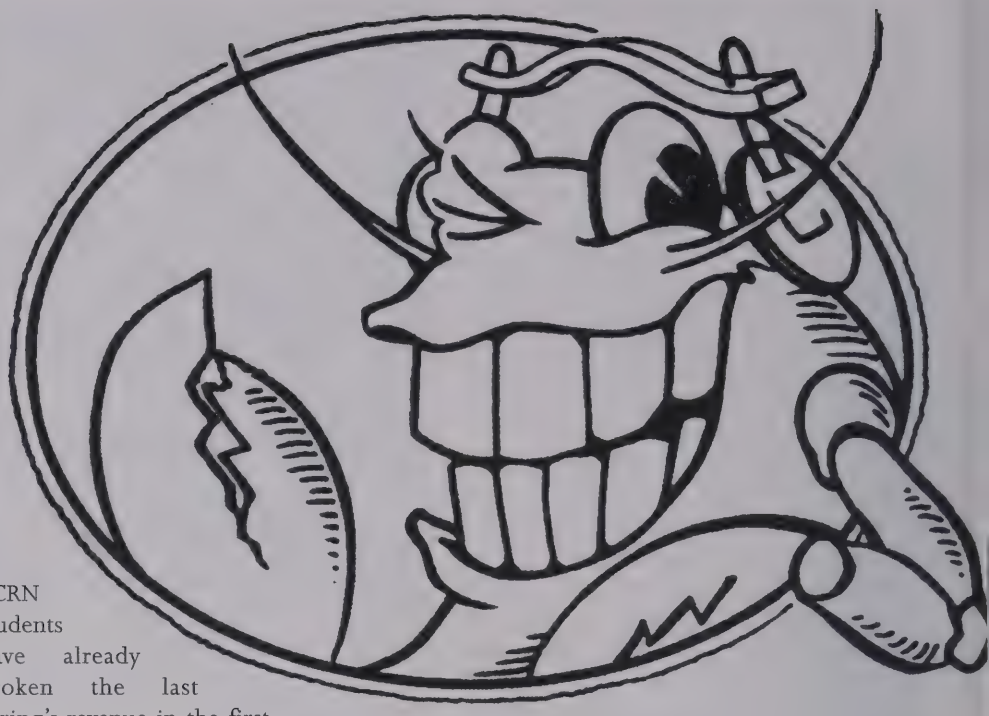

What sets Ohio University's All Campus Radio Network apart from our peers in student media is that the station is entirely student-run and we actively seek out commercial sponsors. We're not a broadcast station, but for us, that's an opportunity to create a better learning environment for our staff by showing the full spectrum of challenges found in commercial radio. We've started the 1997-98 school year with a push toward improving the station's facilities and visibility on campus.

ACRN students have already broken the last spring's revenue in the first three weeks of the school year. This is due to the strong commitment ACRN has made to the community which is apparent to our business clients in the area. This commitment includes sponsorship of not-for-profit organizations, live remotes, and concerts promoting area talent. These efforts continue to make ACRN more recognizable to the students at Ohio University. This is also evident in the recruiting of new staff members — over 100 interested students attended the first ACRN orientation meeting.

The All Campus Radio Network is also improving technologically. Presently, the ACRN studios are getting a complete overhaul. Beyond remodeling the air studio, ACRN members are installing a completely digital production suite that will allow the on-air product of ACRN to match the quality of our air-talent and producers. Our news department will employ three Associated Press wires to develop content for their daily news, sports and entertainment shows and updates. We're committed to keep ACRN at the cutting edge of college radio.

On the programming front, ACRN continues to offer a New Rock format that puts emerging local artists along side stadium acts. Weeknights, we offer the Midnight Special — two-hour blocks touching on other genres, from Jazz to the best on the Indies. Weekend evenings showcases the latest Hip-Hop. Our new morning show, *Morning Sickness*, is winning new fans this year by offering an alternative to our broadcast competition.

The overall look of the All Campus Radio Network studios will change, too, with the addition of our archives display. This will allow present and potential students to see the history and diversity of ACRN's twenty-six year presence on the campus of Ohio University.

Students who work for the All Campus Radio Network realize the importance that the station plays in everyday campus life. With the implementation of these changes, our listeners will be able to do the same.

Please visit our web site to learn more about ACRN: http://oak.cats.ohiou.edu/~acrn

Beth Barcus
Public Relations
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21 who reported little or no interest in national programming.

The study shows that those interested in airing national programming would be willing to run commercials or underwriting if it were a required condition for receiving national programming. National programming desired by stations included special events, news, and radio drama. Stations reported that programming available for national distribution are in the areas of specialty, music, and talk programs.

Satellite Equipment Issues

Specifically for stations, the availability of satellite equipment is of utmost importance. The study showed that, generally, less than the majority of college radio stations have their own satellite equipment (37.4 percent). Most of the equipment is C-band equipment (77 percent). Of those respondents who did not have equipment, 61.3 percent have currently non-accessible equipment nearby.

Finally, respondents who had indicated some interest or little or no interest in national programming were asked if their degree of interest would change if they were provided with some of the satellite equipment required to receive national satellite programming. Sixty-seven percent of the respondents reported that their degree of interest would change if the equipment were provided. Eighty-three percent of the respondents with some interest and over 42 percent of the respondents with little or no interest reported that their degree of interest would change if the equipment were provided.

NACB wishes to thank Sam Sauls for his untiring efforts in compiling and codifying these results. Sam's commitment to student radio and student electronic media is evident in the careful analysis which he shares with us in this report. We look forward to the opportunity to continue such valuable research. To all of our member stations which helped provide data and responses, we thank you for your assistance in helping us research options to provide member stations with supplemental programming opportunities.

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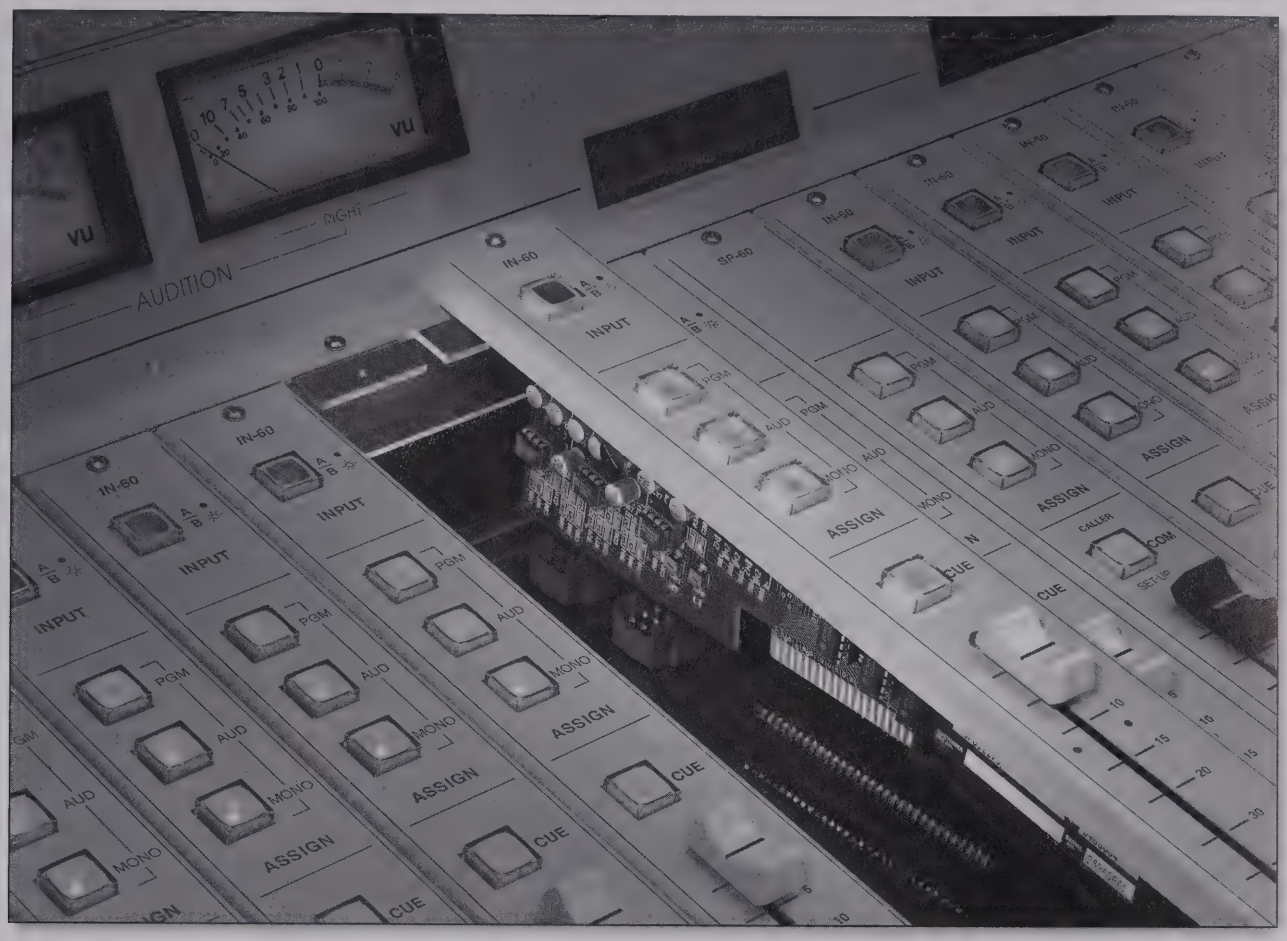

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Native American Calling is the first native-produced talk show distributed nationally, providing a native perspective on current events. The program is distributed Monday through Friday by American Indian Radio on Satellite Network via the Public Radio Satellite System.

For more information and to receive the features guidelines, please contact Harlan McKosato at: *Native American Calling*, attn.: Features Producer, P.O. Box 40164, Albuquerque, N.M. 87196, or call 505.277.5201, or 505.277.7999

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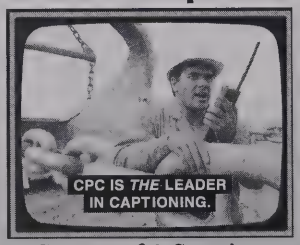

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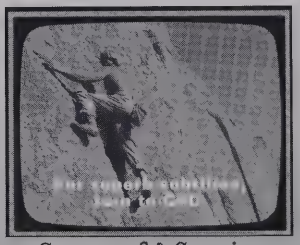

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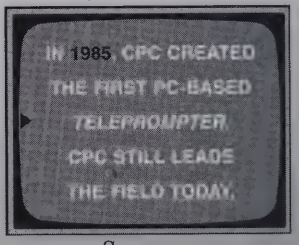

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A new year. A clean slate. That's what you've got right now. The question is, what to do? The answer is limited only by your imagination and dedication.

I'm pretty sure I'm not the first person to tell you that your work in student media probably won't alter the course of commercial radio and television. But get your head around this — who cares! You've got your whole life to get rich and famous — the window to a truly creative life often closes when you trade in your sweatpants for a gray flannel suit. As a student, you don't have as far to fall as a writer for a foundering sit-com on an under-watched network or a morning-drive jock competing against Howard Stern. If you're committed to entering the media arena, your main responsibility to yourself and your station is create cool content under what sometimes may seem like uncool circumstances. Your work should always test your wits and your patience. This is a good thing.

What I'm really trying to say here is, don't be afraid to try something new and untested because it might not help you in your career quest. Gamble a little — being a student means you have a stack of chips in front of you. You'll get a job. For the moment, it's more important to exercise your imagination as a student and take on projects that might not have obvious commercial viability. If you want to have creative control as a professional, start taking control of your career today.

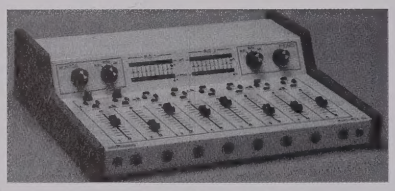
There are examples in these pages (and if you read in a linear fashion, you've already seen them). Doug Cohen made *Thrall Hall* on his own dime. He believed in the project, invested in it, and will hopefully continue to profit from it. Stephani Patch doesn't wait around for opportunities at KTSW — she goes out and gets them (and gives them away at live remotes).

If you're looking for do-it-yourselfers in big-money media, there are plenty of examples too. Howard Stern is a product (some might say "outcome") of college radio. Kevin Smith maxed out his credit cards to make *Clerks* — I understand he's making a pretty good living now. Mike Judge made the first *Bevis & Butt Head* short in his garage — he's since moved production to a slightly better facility. Trey Parker and Matt Stone were basement animators and interns at Fox when they created the characters who now comfortably reside in Comedy Central's *Southpark*.

Your name can be added to the list if you play your cards right. You know that audiences can be fickle, always asking what you've done for them in the last five minutes. Be confident that you're working on what they don't even know they want yet. Trying new things (or old things in a new way) is a challenge that forces you to ask questions rather than answer them. The answers are in the asking.

Mike Russo

PICK ONE!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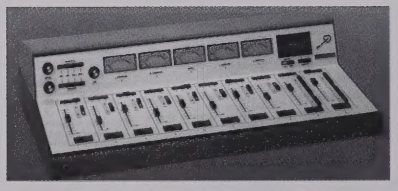
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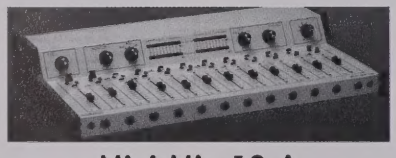
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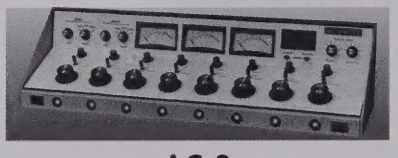
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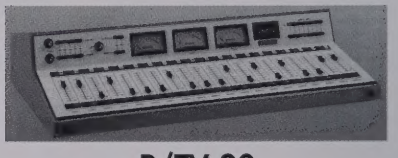
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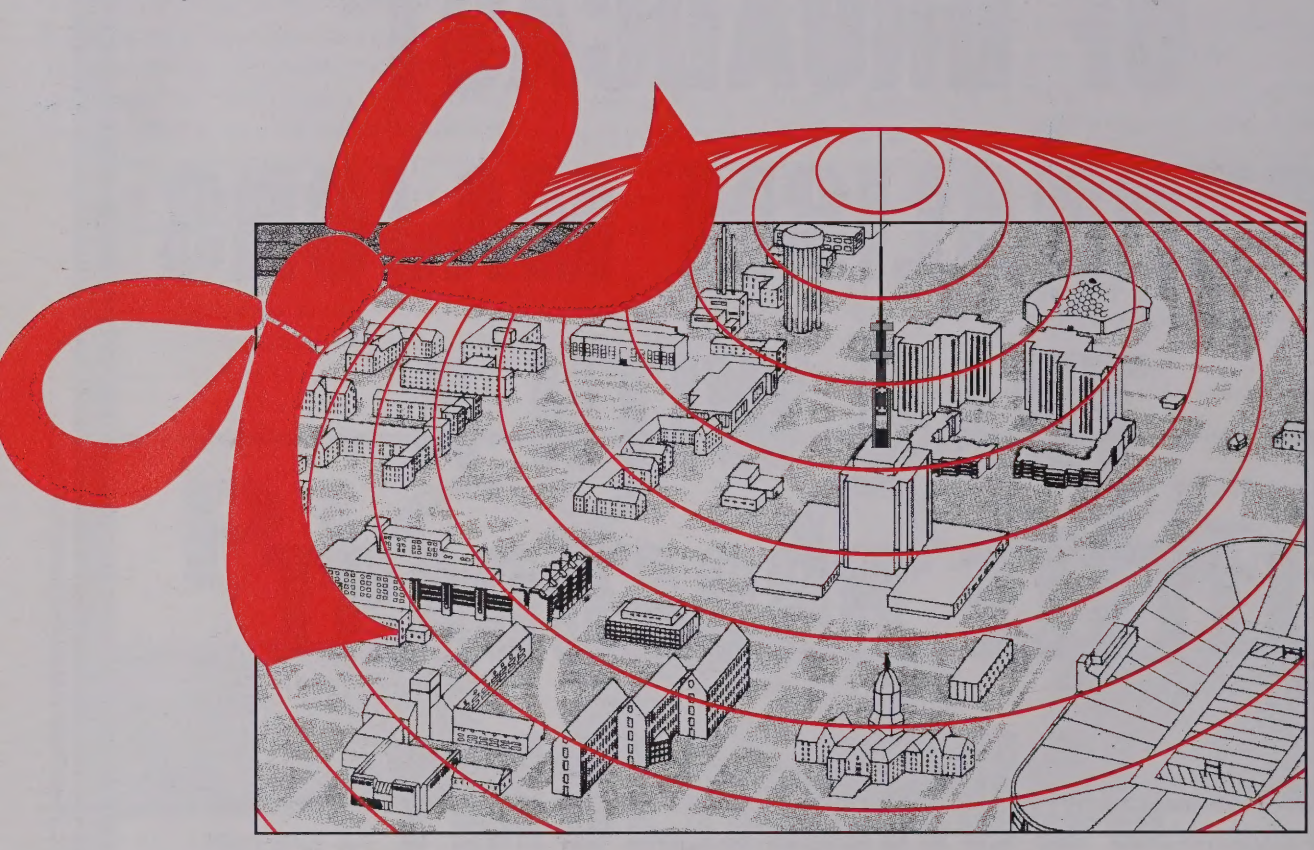
It's true! FCC Docket #87-839, released December 28, 1990, established a new law which allows educational broadcasters the freedom to broadcast an AM standard band signal without a license.

Under these new regulations, you may radiate a signal of any strength as long as it is confined to your property.* If your school or other educational institution is situated on a large campus, you should definitely look into this unique opportunity.



Radio Systems calls this technology "Free Radiate" and we've developed an easy to install package of professional broadcast equipment to get you on the air quickly and easily. We've also got a full set of rules and product literature that's free for the asking.

For more information, call, fax, write, e-mail or visit our web site. Because it's not too often educational stations get something for free.

*FCC regulations require strict compliance with applicable part 15 regulations which prohibit radiation outside the campus grounds and interference with licensed broadcast stations. Radio Systems will provide you with complete applicable rules, restrictions, and compliance requirements.

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